



Wladstone 1836

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THE LIGHT OF OTHER DAYS.

Ballad.

sung by

M^r. F. B. Phillips.

In the Grand Opera

THE MAID OF ARTOIS,

PERFORMED AT THE

Theatre Royal Drury Lane,

THE WORDS BY

Alfred Bunn Esq^r.

The Music Composed by

M. W. BALFE.

Ent. Sta. Hall.

Price 2^d.

LONDON.

Published by Cramer, Addison & Coate, 201, Regent Street.

THE LIGHT OF OTHER DAYS.

MARQUIS.

PIANO-
FORTE.

ANDANTE CANTABILE. Con grand Espressione.
Cornetta.

p dolce

pp

Marcato.

a piacere.

Cadenza.

The light of o - ther days is fa - - - - ded, And

all their glo - ries past, For grief with heavy wing bath

sha - - - - ded The hopes too bright to last; The

world which mornings mantle cloud - - - - ed Shines forth with pu - - - - rer

rays; But the heart ne'er feels, in sorrow shroud - - - ed, The

Colla Parte. *pp*

light of o - - - ther days. But the heart ne'er feels, in sorrow

shroud - - - - - ed, The light of o - - - - - ther days.

pp dolce

The

leaf which Autumn tempests wi - - - ther, The birds which then take

wing, When win - - - - - ters winds are past come

hi - - - - - ther To wel - - come back the Spring; The

ve - - - ry I vy on the ru - - - in In Gloom full life dis -

- plays; But the heart a lone sees no re-new-----ing, The

Colla Parte. *pp*

light of o-----ther days. But the heart alone sees no re-

- new-----ing, The light of o-----ther days.

pp dolce

p

4-1838 9

WHEN I BEHELD THE ANCHOR WEIGH'D,

Ballad.

Sung by

MR H. PHILLIPS,

In the Grand Opera

THE SIEGE OF ROCHELLE,

Performed at the

Theatre Royal Drury Lane.

The Words by

Composed by

MR FITZBALL.

M. W. BALFE.

Ent. Sta. Hall.

Price. 2/-

London.

Published by Groom & Addison & Co. Booksellers.

201, Regent Street.

1838
JAN 10
RECEIVED

WHEN I BEHELD THE ANCHOR WEIGH'D.

M. W. BALFE.

VOICE

PIANO

FORTE

ANDANTINO

pp

pp

Gres:

mf

The musical score is written for voice and piano. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'ANDANTINO'. The score is divided into three systems. The first system includes a vocal line and piano accompaniment. The piano part is divided into a 'PIANO' section and a 'FORTE' section. The second system continues the piano accompaniment. The third system includes a 'Gres:' (Crescendo) section and a 'mf' (mezzo-forte) section.

When I be-held the An-chor weigh'd, and with the shore thine

pp

I - - mage fade; I deem'd each wave a boundless sea that

bore me still from love and thee; I watch'd a-lone the sun de-

-cline and en-vied beams on thee to shine. while.

an - guish pain - ted 'neath her spell my Love and Cottage near Ro -

Gres.

- chelle, . . my Love and Cot - tage near . . . Ro -

- chelle, my Love. . and Cot - - - tage near Ro - chelle, near Ro -

f

- chelle.

p *Gres.* *mf*

Mid ev'-ry clime would mem'ry trace in ev'-ry scene that

pp

gen-tle face; that mute pale lip, thy par-ting sigh, that

one sad tear which fill'd thine eye: 'till fancy's dream with sweet con-

-trol on ma-gic wings would lift my soul, . . . and

waft me home with ye to dwell my Love and Cottage near Ro -

- chelle . . . my Love and Cot - tage near . . . Ro -

- chelle, my Love and Cot - - - tage near Ro - chelle, near Ro -

- chelle.

p *Gres:* *mf*

T.G. - 189

ONE HOUR WITH THEE !

A Ballad

BY

SIR WALTER SCOTT BAR?

The Music by

MRS ROBERT ARKWRIGHT.

Ent. at Sta. Hall.

Author et.

Price 2/-

London, Published by J. Power, 34, Strand.

Where may be had the following Songs Composed by

Mrs Arkwright.

The Words Selected by Permission from the Poems of

M^{rs} HEMANS, M^{rs} OGLE, SIR WALTER SCOTT BAR?

WILL^m SPENCER, THO^s CAMPBELL, and THO^s MOORE ESQ^r

Beth Geleert.

Greek Exile.

Poor Louise.

Roland the brave.

Rose thou art.

Then be it so.

ONE HOUR WITH THEE!

The Music by
W.^m Rob^t. Shewright

Arranged by
T. Cooke.

PLAYFULLY.

p Dolce.

mf

Cres

p

One hour with thee! When ear-riest day Dapples with gold the

east-ern grey, Dapples with gold the east-ern grey,

1156

The musical score is written for voice and piano. It begins with a treble and bass clef, a 2/4 time signature, and a key signature of one flat (B-flat). The first system shows the piano accompaniment with a 'p Dolce.' marking. The second system includes a 'mf' marking and a 'Cres' (crescendo) marking. The third system contains the first line of the vocal melody with the lyrics 'One hour with thee! When ear-riest day Dapples with gold the'. The fourth system continues the piano accompaniment with a 'p' marking. The fifth system contains the second line of the vocal melody with the lyrics 'east-ern grey, Dapples with gold the east-ern grey,'. The sixth system continues the piano accompaniment. The page number '1156' is located at the bottom center.

Oh, what can frame my mind to bear The toil and tur-moil, cark and care,

New griefs, which com-ing hours un-fold, And sad remembrance of the old?

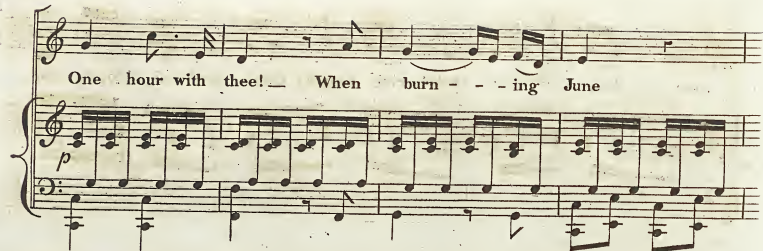
One. hour with thee, One hour with thee! Oh, what can frame my

mind to bear The toil and turmoil, cark and care? One hour with thee!

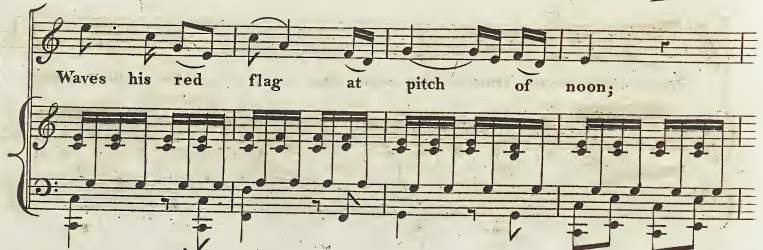
Dolce.

4

One hour with thee! — When burn - - ing June

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics "One hour with thee! — When burn - - ing June" are written below the notes. The piano accompaniment starts with a piano (p) dynamic marking and features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

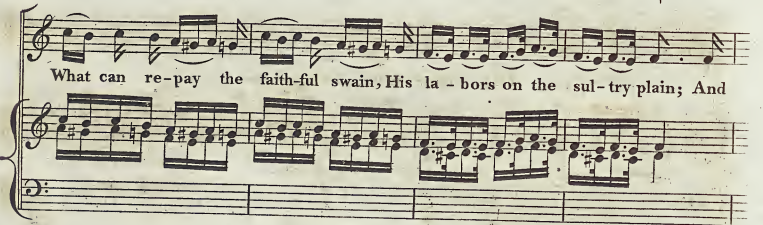
Waves his red flag at pitch of noon;

The second system continues the vocal and piano parts. The vocal line has the lyrics "Waves his red flag at pitch of noon;". The piano accompaniment maintains its rhythmic pattern, with the right hand playing eighth notes and the left hand providing harmonic support.

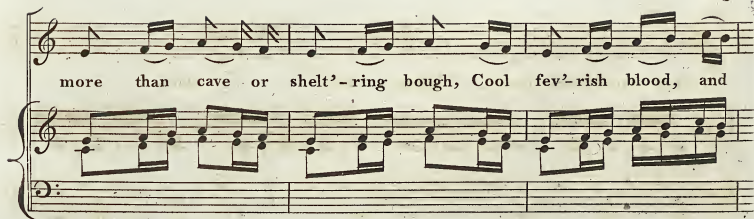
Waves his red flag at pitch of noon;

The third system repeats the vocal and piano parts from the second system. The vocal line has the lyrics "Waves his red flag at pitch of noon;". The piano accompaniment continues with the same rhythmic and harmonic structure.

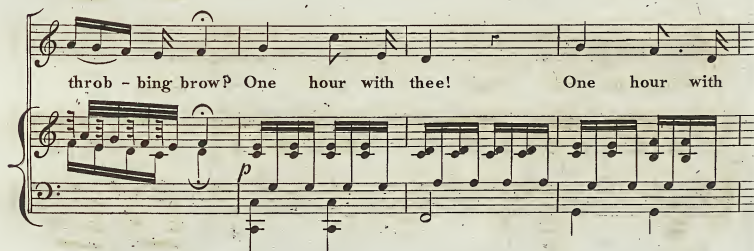
What can re-pay the faith-ful swain, His la - bors on the sul-try plain; And

The fourth system concludes the vocal and piano parts on this page. The vocal line has the lyrics "What can re-pay the faith-ful swain, His la - bors on the sul-try plain; And". The piano accompaniment features more complex chordal textures in the right hand, including some triplets, while the left hand continues with a steady bass line.

more than cave or shelt'-ring bough, Cool fev'-rish blood, and



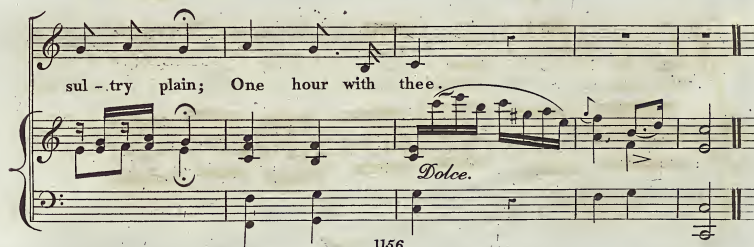
throb - bing brow? One hour with thee! One hour with



thee! — What can re-pay the faith-ful swain, His la-bours on the



sul - try plain; One hour with thee.



6

One hour with thee! — When sun is set

Oh, what can teach me to forget,

Oh, what can teach me to forget The

thankless la - bour of the day; The hopes, the wishes, fling a-way The in -

creasing wants, the less'ning gains The master's pride, who scorns. my pains?

One hour with thee. One hour with thee. Oh!

what can teach me to for-get My la-bour, when the sun is set,

One hour with thee.

rf *Cres*

4 - 25
1831

ROLAND THE BRAVE,

His Legend,

BY

THOMAS CAMPBELL ESQ^r

The Music by

M^{RS} ROBERT ARKWRIGHT.

Ent. at Sta Hall.

Price 2/-

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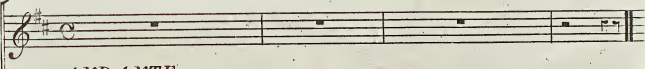
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"A Set of SIX SONGS" by the above Lady. Price 10/6


ROLAND THE BRAVE.

The Music by
Mr. Ashworth.

Arranged by
T. Cooke.

VOICE. 

PIANO  *For*

FORTE. 

ANDANTE.

The brave Roland! — the brave Roland — False tidings reach'd the



Rhe-nish strand That he had fall'n in fight; And thy



faith-ful bosom swoond with pain, Oh loveliest maiden of *Al-lémayne*, For the

loss of thine own true knight. But

(res) *if*

why so rash has she ta'en the veil, In yon Nonnenwer-der's

p

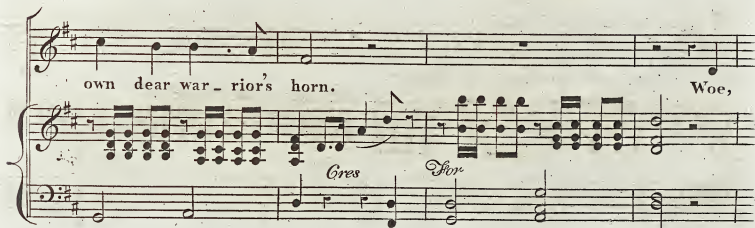
cloisters pale? For her vow had scarce been sworn, And the fatal man-tle

Da

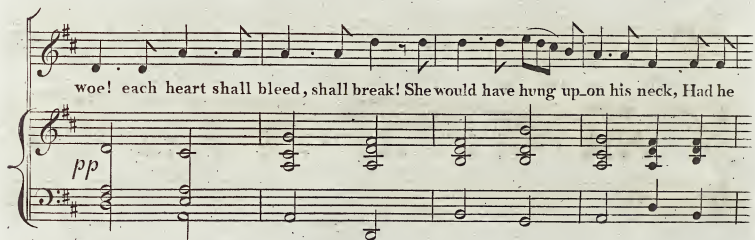
o'er her flung, When the Drachenfels to a trumpet rung—'Twas her



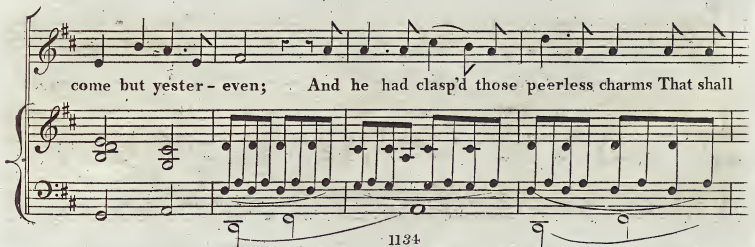
own dear war-rior's horn. Woe,



woe! each heart shall bleed, shall break! She would have hung up on his neck, Had he



come but yester-even; And he had clasp'd those peerless charms That shall



never, ne-ver fill his arms, Or meet him but in heav'n.

ritard:

ritard:

Yet Ro-land the brave, Ro-land the true, He

Tempo

Tempo

could not bid that spot adieu; It was dear, still midst his woes; For he

Pia

lov'd to breathe the neighb'ring air, And to think she blest him in her prayer, When the

1134

Hal - le - lu - jah rose. She

Cres

died! He sought the battle - plain; Her i - mage fill'd his dy - ing brain, When he

Lia

fell, and wish'd to fall: And her name was in his latest sigh, When Ro -

pp

land, the flower of chi - val - ry, Ex - pired at Ronce - vall.

ritard: *Dim* *pp*

MUSICAL COMPOSITIONS

OF

MRS. ROBERT ARKWRIGHT,

PUBLISHED BY JAMES POWER, 34, STRAND,
AND 3, BURLINGTON ARCADE, PICCADILLY, LONDON.

A SET OF SIX SONGS,

The Poetry selected (by permission) from the Works of

MRS. OPIE, MRS. HEMANS, SIR WALTER SCOTT, BART., WILLIAM SPENCER, ESQ. AND
THOMAS MOORE, ESQ.

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Then be it so
Rose! thou art the sweetest flower

The Greek Exile
One hour with thee

Poor Louise
Beth Gelert

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Avenging Child
Serenade

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The two voices
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Eternal hope

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TREASURES OF THE DEEP.

A Ballad.

BY

M^{RS} HEMANS.

The Music by

M^{RS} ROBERT ARKWRIGHT.

Ent. at Sta. Hall.

Price 2/-

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TREASURES OF THE DEEP,

The Music by
Wm. Robt. Ashworth.

Arranged by
T. Cooke.

WITH
MELANCHOLY
EXPRESSION.

What hid'st thou

in thy trea-sure caves and cells Thou e-ver

-ing and mys-

sound-ing and mys-terious Main? Pale glist'ning pearls and

1174

4

rain-bow co - lor'd shells Bright things which gleam un-

reck'd of and in vain. Keep, keep thy riches

ad lib:
me-lan-cho - ly Sea. We ask not, We ask not such from

thee .

1174

But more, the bil-lows and the depths have more,

are ga-ther'd
High hearts and brave are ga-ther'd to thy breast. They

hear not now the booming wa-ters roar — The

Bat - - - tle thunders will not break their rest.

Keep thy red Gold and Gems, thou stor - my Grave - Give back, give

and brave.
back the true and brave.

To thee the love of woman hath gone down,

o'er man - hood's
Dark roll thy tides o'er manhood's no - - ble head, O'er

youth's bright locks, and beauty's flow²ry crown. Yet

ad lib. the
must thou hear a voice, re-store the dead! Earth shall re -

ad lib.
claim her precious things from thee; Re-store, re-store the

ad lib. thou
dead thou Sea!

MUSICAL COMPOSITIONS

OF

MRS. ROBERT ARKWRIGHT,

London:

PUBLISHED BY J. POWER, 34, STRAND,

A SET OF SIX SONGS,

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Then be it so
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Poor Louise
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The Pilgrim Fathers
Battle of the Baltic

One struggle more
Gentle River.

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Ye Mariners of Spain (Song of the Galley)	John Lockhart, Esq.	3 0
	Ditto	2 0

7. 1835

41

"ONE STRUGGLE MORE,"

A Ballad,

BY

LORD BYRON,

FROM

A Set of Songs,

Composed and Dedicated to

THOMAS MOORE ESQ^{RE}

BY

M^{RS} ROBERT ARKWRIGHT.

Ent. at Sta. Hall.

Price 2/-

LONDON,

PUBLISHED BY J. POWER, 34, STRAND.

*THE WORDS OF THE ABOVE BALLAD, ARE PUBLISHED BY PERMISSION OF M^S MURRAY.

ONE STRUGGLE MORE.

NOT TOO

SLOW.

The musical score is written for piano and voice. It begins with a treble and bass staff in G major (one sharp) and common time. The tempo is marked 'NOT TOO SLOW.' The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal melody enters in the second system. The lyrics are: 'One struggle more, and I am free From pangs that rend my heart in twain; One last long sigh to love and thee, Then back to bu - sy life a - gain! It'.

One struggle more, and I am free From pangs that rend my heart in twain; One

last long sigh to love and thee, Then back to bu - sy life a - gain! It

suits me well to mingle now With things that never pleas'd be-fore, Tho' ev'ry

joy has fled be-low, What future grief can touch me more?

Then bring me wine, the Ban-quet bring!

Man was not form'd to live a-lone; I'll be that light, un-mean-ing thing That

ad lib. with great feeling & tenderness

smiles with all, and weeps with none. It was not thus in days more dear, It never

would have been, but thou Hast fled, and left me lone - ly here, Thou'rt nothing,

all are nothing now! In

vain my Lyre would light-ly breathe, The smile that sorrow fain would wear But

1188

mocks the woe that lurks beneath, Like ro-ses o'er a sepul - chre, Tho'

gay companions o'er the bowl Dispel a - while the sense of

ad lib.
ill, Tho' pleasure fires the madd'ning soul, The heart, the

Slow, with Melancholy expression.
heart is lone-ly still.

47
4. 1833-

THE INDIAN BOAT.

A
Legendary Ballad.

By

THOMAS MOORE ESQ^r

Ent^d at Sta. Hall.

Price 2^s

London. Published by J. Power.

34. STRAND.

THIS BALLAD may be had as originally Composed FOR THREE VOICES. Price 3^s

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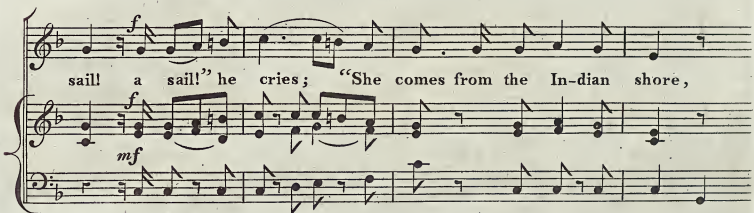
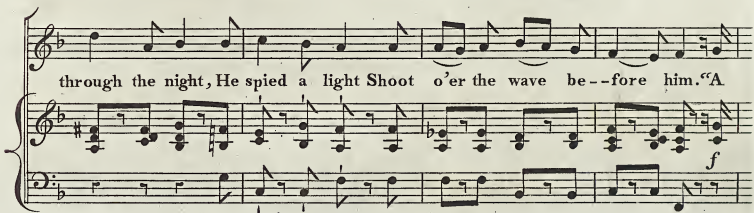
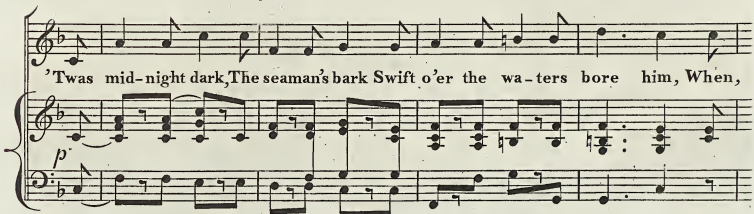
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THE HISTORY OF THE

THE INDIAN BOAT.

In Moderate Time & with Spirit.



And to night shall be our prize, With her freight of gol - den

Dolce.
ore." Sail on! sail on!" When morn-ing shone He saw the gold still

Soave

clear-er; But, though so fast The waves he pass'd, That boat seem'd never the

near - er.

Bright day-light came, And still the same Rich bark before him floated; While

mf

on the prize His wish-ful eyes Like a-ny young lo-ver's do-a-ted: "More

f

sail! more sail!" he cries, While the waves o'er-top the mast; And his

mf

bound-ing gal-ley flies, Like an arrow, before the blast. Thus

Dolce.

on, and on, Till day was gone, And the moon through heav'n did hie. her, He

Soave

slent^o *espress:* *slent^o*

swept the main, But all in vain, That boat seem'd never the nigh-er.

colla voce

And many a day To night gave way, And many a morn suc-ceed-ed; While

mf

still his flight, By day and night, That restless ma-riner speed-ed. Who

f

knows who knows what seas He is now ca-reer-ing o'er^p Be -

mf

hind, the e-ter-nal breeze, And that mock-ing bark, be-fore! For, oh! till sky And

Dolce.

Soave

earth shall die, And their death leave none to rue it, That boat must flee O'er the

boundless sea, And that ship in vain pur-sue it.

mf Dim

FILL HIGH THE CUP,

Song

Composed for

and Dedicated to

THE HON^{BLE} A.W. ASHLEY, M.P.

BY

Col. Marshall, Mus. Bac. Oxon.

The Words by

THOMAS MOORE ESQ.

Ent. Sta. Hall.

Price 2.^s

LONDON

Published by J. Pever, 34. Strand.

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Journal compilation © 2006 Blackwell Publishing Ltd

Fill high the cup with li - - - quid flame, And speak, and

li. . . quid flame, And speak and speak my *Helio-dora's* name! Re-

Piu moto.

peat its magic o'er and o'er, And let the sound my lips a-dore,

Sweeten the breeze, and ming-ling swim On ev'-ry

bowl's vo-luptuous brim!

ff

Agitato un poco.

Give me the wreath that withers there, Give me the wreath that

pp

A poco piu lento.

withers there, It was but last delicious night, It hung up-on her wa-vy

Animato.

hair, And caught her eye's re-flected light! Oh! haste, and twine it

round - - my brow, It breathes It breathes of Helio-do-ra now!

f

Andante Affettuoso

The lo - - ving rose - bud drops a tear, To

pp

see the nymph no long - er here, No long er, where she

used to lie, Close to my heart's de - vo - ted sigh! The

7

lo - - - ving rose - bud drops a tear, To see - - - the

nymph no long - - - er here. No long - - - er where she

Ritardand e Diminuendo.

used to lie, Close to my heart's de - vo - ted sigh!

Close to my heart's de - vo - ted sigh!

pp Ral - len - tan - do.

N. 1032.

I left the Bowl in search of Love,
an admired Ballad,

Composed & Sung

with the Greatest Applause at the
Musical Festivals,

BY
MR. HENRY PHILLIPS.

Ent. Str. Hall.

Price 1/6

London, Mayhew & Co. Music Sellers to the Royal Family 17, Old Bond Street.

f *p* *cres* *p*

I left the Bowl in
search of Love and wou'd the Grape to shun..... the

I left the Bowl (Phillips)

sweets of wine all fools might sip but Em...ma's on.....ly

The first system of the musical score features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, with a long note on 'on.....ly'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

one but Em....ma's on....ly one I left the Bowl in

The second system continues the melody and accompaniment. The vocal line includes a triplet of eighth notes on 'Em....ma's' and a long note on 'one'. The piano accompaniment maintains its rhythmic pattern, with some chords in the right hand.

search of Love and vow'd the Grape to shun..... the

The third system shows the vocal melody continuing with a mix of eighth and sixteenth notes. The piano accompaniment features a consistent eighth-note accompaniment in the right hand and a bass line in the left hand.

sweets of wine all fools might sip but Em....ma's on...ly

The fourth system repeats the first line of the song. The vocal melody and piano accompaniment are identical to the first system.

I left the Bowl (Phillips)

one..... but Em.....ma's on.....ly one such

This system contains the first two staves of music. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The lyrics are: "one..... but Em.....ma's on.....ly one such".

Heaven there shone in Em.....ma's Eye that wine with thee I've

This system contains the third and fourth staves of music. The piano accompaniment features a busy, rhythmic pattern in the right hand. The lyrics are: "Heaven there shone in Em.....ma's Eye that wine with thee I've".

done..... thou'rt kind to all a.....like said I

f

This system contains the fifth and sixth staves of music. The piano accompaniment continues with a similar rhythmic pattern. The lyrics are: "done..... thou'rt kind to all a.....like said I". A dynamic marking of *f* (forte) is present at the start of the piano part.

she is but kind to one she is but kind to one

This system contains the seventh and eighth staves of music. The piano accompaniment features a more active, flowing line in the right hand. The lyrics are: "she is but kind to one she is but kind to one".

she is but kind to one thou'rt kind to all a..

..like said I she is but kind to one.

f *ff*

2

How joyous passed my Days at first
 How ble'sd was every Hour
 Untill mishap I chanced to find
 That Love had lost its Pow'r
 For kind she was to all alike
 So thus my cares I'll drown
 And Hail thee Bacchus God divine
 Who on us never frown.

69

1833

1

A LIFE OF TOIL & DANGER
Sung by
MR. H. PHILLIPS,
Theatre Royal, Covent Garden,
in the Opera of
THE COINERS
or
THE SOLDIER'S OATH.
Composed by
AUBER.

ADAPTED FOR THE ENGLISH STAGE BY M. ROPHINO LACY.

Ent. Sta. Bell.

London. Published by Goulding & Dalmaine, Soho Square.

Pr. 2/-

All. gro
Assai.

stacc.

ff

A life of toil and dan... ger, Still hath been my lot;

p

But a fear..less ran... ger, I heed it not;

And whilst o'er the moun...tains Blows the tem...pest

p

strong,, And rain falls in four...tains Still thus

stacc. *fz*

flows my song... Drink, Drink, Com...rades gay!

p *fz* *dim.* *pp*

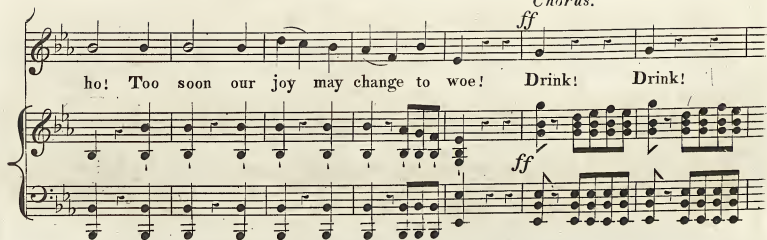
Drink and be merry while yet we may! Drink, Drink, Cheer-ly

A life of toil.

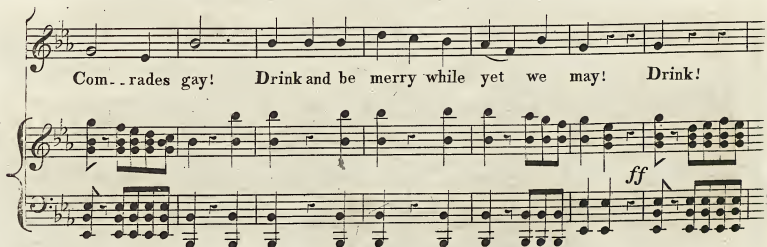
(Coiners)

Chorus.

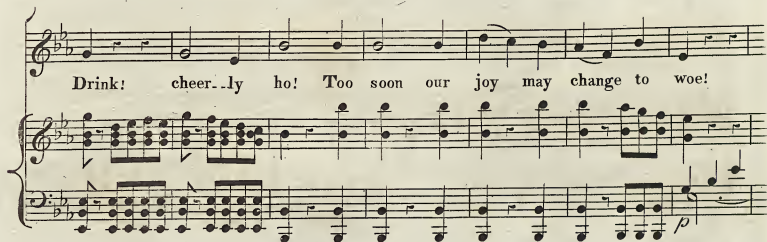
ho! Too soon our joy may change to woe! Drink! Drink!



Comrades gay! Drink and be merry while yet we may! Drink!



Drink! cheer-ly ho! Too soon our joy may change to woe!



A life of toil.

(Coiners)

The best and wisest measure Is
 life to enjoy; If poor in worldly treasure,
 'Twere as well to die: Then whilst by my side.....
 A well-stored purse I ring. Let what
 stacc.

A life of toil.

(Coiners)

will be... tide Still thus will I

sing Drink, Drink, Com...rades gay!

Drink and be merry while yet we may! Drink, Drink,

cheer...ly ho! Too soon our joy may change to woe!

A life of toil.

(Coiners)

6

Chorus.

f

Drink, Drink, Comrades gay! Drink and be

ff

mer-ry while yet we may! Drink, Drink, cheer-ly

ff

ho! Too soon our joy may change to woe! Drink cheerly ho!

ff

Drink cheerly ho! Too soon our joy may change to woe!

ff

A life of toil.

(Coiners)

p

Too soon our joy may change to woe!

p

p

Too soon our

ff

joy our joy

ff

may change to woe!

G. SCHULER & CO. LTD.
SAXO-SOL
LONDON



ROSY WINE,

a Song.

Altered from the French by

D^r. C. B.

The Music Composed and Dedicated to his Friend

Thos^r. Beasley Esq^r.

BY

John Ditchfield Esq^r.

Printed at New Hall.

Price 2/

Published by Willis & C^o Royal Musical Repository, 55, St. James's Street, London, and
7, Westmorland St^r Dublin.

Where may be had, Just Published, the following New & admired Songs.

<i>Won't you</i>	<i>Song</i>	J. Ditchfield Esq ^r	2/
<i>Come send round the Bowl</i>	<i>Duett</i>	D ^o	2/
<i>Swiss Boy</i>	<i>Song</i>	I. Moscheles.....	2/
<i>The Deserter</i>	D ^r Carnaby.....	2/
<i>Sparkling Cup goes round</i>	Sir J. Stevenson.....	2/
<i>Lovely Roses</i>	<i>Trio</i>	D ^o	2/

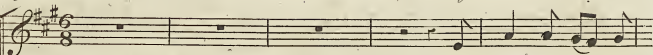
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ROSY WINE.

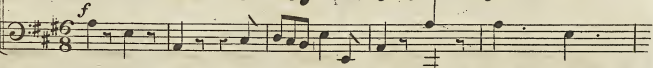
3

The Words by Dr C. B.

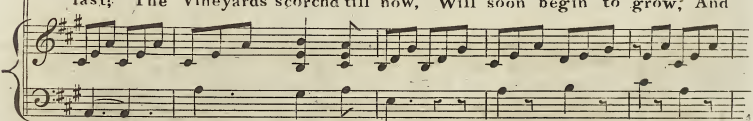
The Music by J. Ditchfield Esq.

VOICE.  ANIMATO. It rains, it rains at

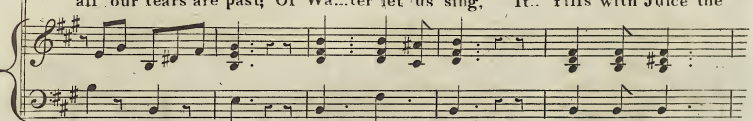
PIANO. 

FORTE. 

last; The Vineyards scorcht till now, Will soon begin to grow; And



all our fears are past; Of Wa...ter let us sing, It.. fills with Juice the



Vine, Hence Wa...ter is the Spring, Of Wine of ro...sy



Volti

Wine, Hence water is the spring, Of wine of ro...sy wine.
Hence Wa...ter is the Spring of Wine of ro...sy Wine.
Hence Wa...ter is the Spring of Wine of ro...sy Wine.
Hence Wa...ter is the Spring of Wine of ro...sy Wine.

When rapid streams are fled, In weather fair and dry, The Miller wine cant

buy. So wa...ter drinks in stead, But when the wheel goes round, His

Eyes begin to shine, For wa...ter he has found, af...fords him ro...sy

wine, For Wa.....ter he has found. Af....fords him ro...sy wine.

For Wa.....ter he has found, Af....fords him ro...sy wine.

For Wa.....ter he has found, Af....fords him ro...sy wine.

For Wa.....ter he has found, Af....fords him ro...sy wine.

The torrents from on high, In distant climes were told, Wash down the sparkling

Gold, With which our wine we buy, Oh that our streams contain'd, A

Me...tal so di...vine, How oft would they be drain'd To purchase ro...sy

wine, How oft would they be drain'd, To purchase ro...sy wine.

How oft would they be drain'd, To purchase ro...sy wine.

How oft would they be drain'd, To purchase ro...sy wine.

How oft would they be drain'd, To purchase ro...sy wine.

But let us not for...get, That Neptune to us gave, The pow'r to rule the

wave, That pow'r is Bri...tains yet, He makes our Vessels bear, A...

.....cross the foaming brine, The best both far and near, Of wine of ro...sy

Wine, The best both far and near, Of wine of ro...sy wine.

The best both far and near, Of wine of ro sy wine.

The best both far and near, Of wine of ro sy wine.

The best both far and near, Of wine of ro sy wine.

So fill up eve....ry Glass, E.....nough in wa....ters

praise, To Bac...chus let us raise, The song fill, fill and

pass, And he whose heart would shrink, From Bum.pers such as

wine, Knows not the way to drink, Of wine of ro...sy

wine, Knows not the way to drink, Of wine of ro...sy wine.

Knows not the way to drink, Of wine of ro sy wine.

Knows not the way to drink, Of wine of ro sy wine.

Knows not the way to drink, Of wine of ro sy wine.

14. 1833

NEW EDITION.

THE
OLD ENGLISH GENTLEMAN
AN
OLD BALLAD

Sung by

M. H. Phillips

Written by an

OLD FILE,

Adapted to

AN OLD CHANT

AND

Inscribed to his Friends

F. CREW,

By

CHAS. H. PURDAY,

by whom an additional Verse is Written for this New Edition.

Ent. Sta. Hall.

Pr. 1/6

LONDON

Published by Z.T. Purday, 45. High Holborn.

M^r Purday respectfully informs the Public, that M^r H. Phillips has most unhandsonely made use of His Symphony, Title, a portion of His Words and Arrangement of this increasingly Popular Song, and that, as an Injunction is about to be issued against him and his Publisher for an infringement of his Copyright, he cautions them against the purchase of the one bearing M^r Phillips name, which does not contain the Words sung by him at the New Musical Fund Concert. The Public will thus perceive how true M^r Phillips assertion is, that he is truly indebted to M^r F. Crew for this elegant and original composition, which M^r F. Crew never saw in Print until M^r C. Purday's Arrangement was Published some three Months ago.

THE OLD ENGLISH GENTLEMAN.

ALLEGRO.



I'll sing you a good old Song, That was made by a good old Pate, Of a

fine old English Gen - tle - man, Who had an old Estate; And who

kept up his old Man - sion, At a boun-ti-ful old rate, With a

Old Gent:

good old Por - ter to re - lieve the old Poor at his Gate, Like a

fine old Eng - lish Gen - tle - man, All of the Olden Time.

mf

CHORUS.

ALTO.

Like a fine old English Gen - tle - man, All of the Olden Time.

TENORE.

Like a fine old English Gen - tle - man, All of the Olden Time.

BASSO.

Like a fine old English Gen - tle - man, All of the Olden Time.

PIANO

FORTE.

f

SYMP.

Old Gent:

ADDITIONAL VERSE.

Written by MR. C. H. Purday.

and Sung by him instead of the 5th

But times and seasons tho' they change, And customs pass a-way, Yet

English hands, and English hearts Will prove old England's stay; And

tho' her coffers mayn't be fill'd, As they were wont of yore! We

still have hands to fight if need, And hearts to help the poor Like the

good old English Gentle-men, All of the Ol-den Time.

mf

2

His Hall so old, was hung around,
 With Pikes, and Guns, and Bows,
 And Swords, and good old Bucklers,
 Which had stood against old Foes;
 And twas there "His Worship" held his state,
 In Doublet and Trunk Hose,
 And quaff'd his Cup of good old Sack,
 To warm his good old Nose;
 Like a fine old English Gentleman,
 All of the Olden Time.

3

When Winter old, brought Frost and Cold,
 He open'd House to all;
 And tho' Threescore and Ten his Years,
 He featly led the Ball;
 Nor was the Houseless Wanderer
 E'er driven from his Hall,
 For while he feasted all the Great,
 He ne'er forgot the Small;
 Like a fine old English Gentleman,
 All of the Olden Time.

4

But Time tho' ^{cl} sweet is strong in flight,
 And Years roll swiftly by;
 And Autumn's falling Leaf proclaimed,
 The Old Man he must die;
 He laid him down right tranquilly,
 Gave up Life's latest Sigh;
 A mournful stillness reign'd around,
 And Tears bedew'd each Eye;
 For this good old English Gentleman,
 All of the Olden Time.

5

Now surely this is better far,
 Than all the new parade,
 Of Theatres, and Fancy Balls,
 "At Home" and Masquerade;
 And much more economical,
 For all the Bills were paid;
 Then leave your new Vagaries quite,
 And take up the old Trade;
 Of a fine old English Gentleman,
 All of the Olden Time.

CATALOGUE of VOCAL MUSIC.

COMPOSED BY C. H. PURDAY.

THE LAD OF THE MINSTREL KNIGHT. * †
Third Edition.

"A pleasing melody, with a cleverly arranged accompaniment." *Vide Spectator.*
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 This Song is written for Juvenile Performers, and is an excellent Lesson for young accompanists.
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 Poetry by L.E.L.**MAID OF LLANELLYN. †** Written by M^{rs} C.B. Wilson.
 "The words and melody are both very pretty, and much in the style of 'The Maid of Llanelllyn' which we venture to predict it will rival in popularity. This Song is prefaced by an elegant lithographic drawing, which does the artist great credit." *Ladies' Museum.***THE ROVERS OF THE SEA.**
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 Written, Composed, and Sung by C.H. Purday.

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THE MAID OF LLANELLYN. * 7th Edition.
 "I've no Sheep on the Mountain."
 Written by Joanna Baillie. Sung by C.H. Purday.

NB. An attempt having been made to transfer the popularity of this Song to one of somewhat similar Title, but totally dissimilar words & melody; The Publisher feels it necessary to assure the Musical Public that there is no other Ballad to M^{rs} Joanna Baillie's Poetry, (The Song to which this caution refers being a mere imitative version,) that has received the popular sanction, but the one composed and sung by C.H. Purday.

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THE ORPHAN. *
 "I never knew a Father's Love!"
 Composed expressly for, and Sung by Miss Bruce.

45
Ch. forms as Oak. & free from care,

Sung by

M.^r BEDFORD.

in the Comic Opera.

Call'd

Englishmen IN India,

AT THE Theatre Royal, Drury Lane.

Composed by

HENRY R. BISHOP.

MB

Professor of Harmony & Composition at the Royal Academy of Music.

Int. Sta. Hall.

11:25

London. Published by Goulding & D'Almaine, 20, Scho Sq. & to be had of all Music-Sellers in the United Kingdom.

**MODERATO,
 ma
 SPIRITOSO.**

The musical score is written for piano and consists of three systems of music. Each system has a treble and bass staff joined by a brace. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first system begins with a forte (ff) dynamic marking. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, with some notes beamed together. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line.

Englishmen in India.

(Dorrington)

Oh! firm as oak, and free from care, The Sai = lor holds his

Espres:

heart at sea, If she he loves his ca = bin share, And

Cu = pid Page to Nep = = tune be; If she he loves his

ca = bin share, And Cu = pid Page to Nep = = tune

be; Come night's deep noon, And ne'er a moon nor star a=loft a
 watch to keep, The Tar can be gay as Landsmen in day, With a
 cheering glass, And a smi=ling lass A cheer=ing glass, And a
 smiling lass, While boon the wind blows — And smooth the tide
 Englishmen in India

pp
f *pp*
f
mf
ritard: *dol: a tempo*
ritard: *p soave*

flows — And the ship steady goes — still

steady — steady — steady — through the bound = less

deep steady — steady — through the bound = less deep.

ppp *ppp* *ff*

Englishmen in India

The musical score is written for voice and piano. The voice part is in a single melodic line with lyrics. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four systems. The first system contains the first line of music. The second system contains the second line. The third system contains the third line, which includes dynamic markings *ppp*, *ppp*, and *ff*. The fourth system contains the fourth line, which includes a *ff* marking and a final double bar line. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

When wintry gales blow bleak a-larms, In turn he mounts the chil-ly deck;

mf

Espress:

But, watch re= liev'd, his Su==san's charms, All thoughts, but those of:

p dol:

plea= = sure check But, watch re= liev'd, his Su= = san's

charms, All thoughts, but those of plea= = sure check; Come

f *pp*

Englishmen in India

nights deep noon, And nêr a moon, nor star a-loft a watch to keep; The

Tar can be gay as Landsmen in day With a cheering glass, And a

smi= ling lass a cheer= ing glass And a smi= ling lass. While

boon the wind blows — and smooth the tide flows And the

Englishmen in India

** The small Notes may be played by a third Hand, or on a Flute.

ship steady goes — still — steady —

steady — steady — through the bound = = less deep.

steady — steady — through the bound = = less deep.

Englishmen in India

PRINTED BY GOULDING
SONOSON
LONDON

97
1834
SECOND EDITION.

WHEN TIME HATH BEREFT THEE

The admired Song, as Sung

BY

MR. H. PHILLIPS

AT THE

Theatre Royal, Covent Garden's.

in the Grand Opera

OF

Gustavus THE Third

or the

Masked Ball

The Subject from the Overture.

and Arranged by

T. COOKE

Director of the Music to the Theatres Royal, Covent Garden & Drury Lane.

The Words by I.R. Planche.

Ent. Sta. Hall.

The Whole of the Music in the above &c.

LONDON

Printed Open as Pub. by D'Almaine & Co.

D'ALMAINE & CO SOHO SQUARE.

Pr. 2/-

WHEN TIME HATH BEREFT THEE.

Sung by MR H. Phillips.

VOCE.

Andante.

p

When

time hath be.. reft thee Of charms now di. vine, When

youth shall have left thee, Nor beau.....ty be thine; When the

roses shall va--nish That cir-----cle thee now, And the

thorn thou would'st ba--nish Shall press on thy brow; In the

hour of thy sad...ness Then think up..on me, And that

thought shall be mad...ness, That thought shall be mad...ness, That

When time hath bereft thee.

thought shall be mad...ness, De...cei...ver, to thee! That

thought shall be mad...ness, De...cei...ver, ... to thee.

When he who could turn thee From Vir...tue and

fame, Shall leave thee, and spurn thee, To sor...row and

When time hath bereft thee.

shame, When by Him thus re-qui.....ted, Thy

brain shall be stung, Thy hope shall be

blight....ed, Thy bo.....som be wrung; In the

depth of thy sad.....ness Then think up.....on

When time hath bereft thee.

me, And that thought shall be mad...ness, that

thought shall be mad...ness, that thought shall be

mad...ness, De...cei...ver, to thee! That thought shall be

mad...ness, De...cei...ver, ... to thee.

When time hath bereft thee.

Printed by D'Almaine & Co, 20, Soho Sq.

24 - 1834

THE PILOT,

a Ballad,

Sung by

MR PHILLIPS,

Written by

Thomas Hayes Esq.

Composed by

S. NELSON.

Ent. Sta. Hall.

Price 2.

London.

Mayhew & Co Music Sellers to the Royal Family,

17 Old Bond Street.

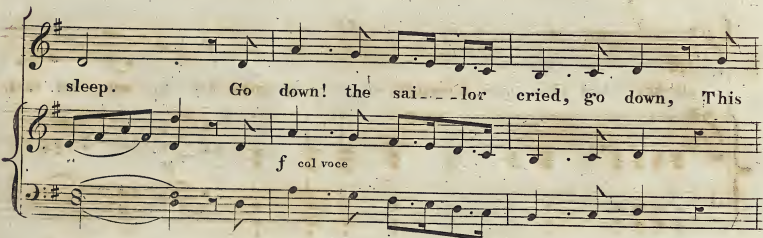
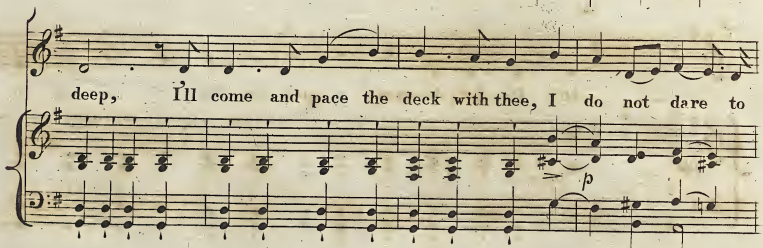
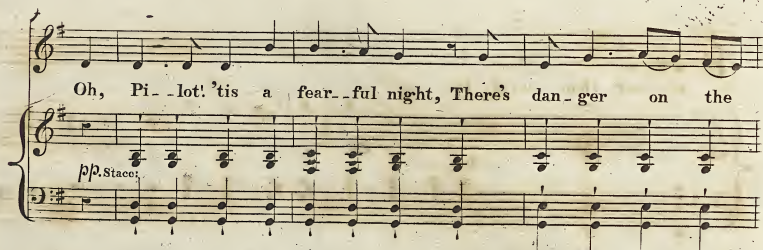
The first of these is the
 fact that the system is
 not self-sufficient. It
 requires a constant supply
 of raw materials and
 energy. This is a major
 problem for the system
 as a whole. The second
 problem is the fact that
 the system is not
 flexible. It is unable to
 adapt to changing
 conditions. This is a
 major problem for the
 system as a whole. The
 third problem is the fact
 that the system is not
 efficient. It wastes a
 great deal of energy and
 resources. This is a
 major problem for the
 system as a whole.

The Pilot

Written by Thomas Haynes Bayly Esq.

Composed by S. Nelson.

ANDANTE
con
ESPRESSONE.



is no place for thee; Fear not! but trust in Pro--vidence, Where

e--ver thou may'st be.

Ah! Pi--lot, dangers of--ten met We all are apt to

slight, And thou hast known these ra--ging waves But to sub--due their

pp

pp *Stacc*

p

Dol:

might: It is not a - pa - thy, he cried, That gives this strength to

p col: voce *f*

me; Fear not! but trust in Pro - vidence, Wher - e - ver thou may'st

pp

be. On

Dol: pp

such a night the sea en - gulph'd My Fa - ther's life - less

pp Stacc:

form; My on-ly brother's boat went down In just so wild a

storm: And such, perhaps, may be my fate, But still I say to

thee Fear not! but trust in Pro-vidence, Where e-ver thou may'st

he.

Y. 1832

113

Please me to my Seren.
Ballad,
Sung by

M^r. MANNERS,

AT THE
Bath Concerts,
FROM THE
Second Volume,
OF THE

MELODIES of VARIOUS NATIONS.

The Poetry by

Thomas L. Bayly Esq.

The Symphonies and Accompaniments,

BY

SIR JOHN A. STEVENSON, Mus. Doc.

Ent. Sta. Hall.

P. 2/-

L O N D O N .

Printed by Goulding & D'Almaine, 20, St. John's Square, & to be had of all Music Sellers in the United Kingdom.



O! LEAVE ME TO MY SORROW!

With Feeling,
but not too Slow.

The musical score is written for voice and piano. It begins with a treble and bass clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo/mood is indicated as 'With Feeling, but not too Slow.' The score consists of four systems of music. The first system shows the vocal melody and piano accompaniment. The second system includes the vocal line with lyrics 'O!' and 'cres: f' (crescendo, forte). The third system includes the vocal line with lyrics 'leave me to my sor-row, For my heart is oppress'd to day, O!' and the piano accompaniment with a piano (p) dynamic marking. The fourth system includes the vocal line with lyrics 'leave me And to-morrow Dark sha-dows may pass a-way.' and the piano accompaniment. The score features various musical notations including eighth and sixteenth notes, triplets, and dynamic markings.

O! leave me.

with express:

f *p* *3*

There's a time when all that grieves us Is felt with a deeper gloom; There's a

*cres:**with feeling* *3*

time when hope de- ceives us And we dream of bright days to come .

2^d VERSE.

f *p* *f* *p* *f* *p* *3*

In Win- ter from the

f *3*

mountain The stream like a torrent flows, In Summer the same.

O! leave me.

p fountain is calm as a child's re- pose. *f* Thus in grief the first pangs

p wound us And tears of despair gush on, *f* Time brings forth new flow'rs a-

with feeling round us, And the tide of our grief is gone. *f*

3^d VERSE.

f Then heed not my pensive *ff* *p* *f* *p*

O! leave me.

hours Nor bid me be cheerful now; Can sun-shine raise the

flowers That droop on a blighted bough The Lake in the Tempest

with express: wears not The brightness its slumber wore The heart of the mourner

with feeling cares not For joys that were dear be = z fore .

f *p* *f* *p* *f* O! leave me.

Hy - 119
1832

I WOULD BEAR AS MUCH FOR YOU.
Written & Adapted

TO A
Venetian Melody.
By

THOMAS HAYNES BAYLY ESQ.^R

Sold at Sta. Hall.

Price 2^s

L O N D O N,

Printed & Sold by Lonsdale & Mills, 40, New Bond Street.

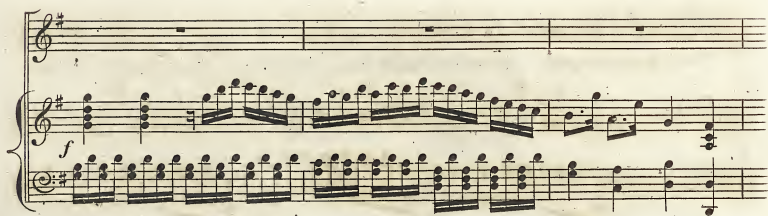
I WOULD BEAR AS MUCH FOR YOU.

*Written by Thos. Haynes Bayly Esq.*ALL^o MODERATO.PIANO
FORTE.

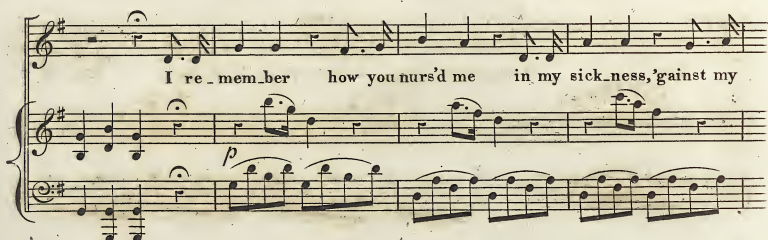
The musical score is written for voice and piano. It begins with a piano introduction in G major, 4/4 time, marked 'ALL^o MODERATO'. The piano part features a steady eighth-note accompaniment in the left hand and chords and melodic lines in the right hand. The voice enters with the lyrics: 'I re-mem-ber how you sooth'd me, when you saw me in dis-tress; There was no-thing gave me com-fort but af-fec-tion's pure ca-ress; There was no-thing gave me comfort but af-fec-tion's pure ca-ress.' The score includes dynamic markings such as *f* (forte), *p* (piano), and *f* (forte) at the end. The piece concludes with a final piano chord.

Can you doubt me for an in-stant? Oh! you wrong me, oh you wrong me if you
do! I re-mem-ber all your kind-ness and I'd
bear as much for you. I re-mem-ber all your
kind-ness and I'd bear as much for you.

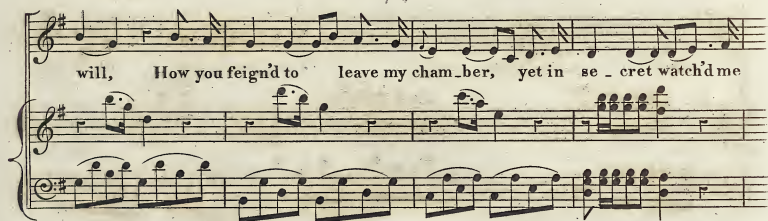
p



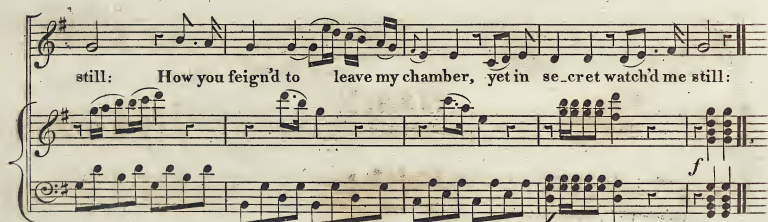
Piano introduction in G major. The right hand features a series of ascending and descending eighth-note runs, while the left hand plays a steady eighth-note accompaniment. The piece begins with a forte (*f*) dynamic.



First vocal entry. The melody is in G major. The lyrics are: "I re-mem-ber how you nurs'd me in my sick-ness, 'gainst my". The piano accompaniment continues with a steady eighth-note pattern. The dynamic is piano (*p*).



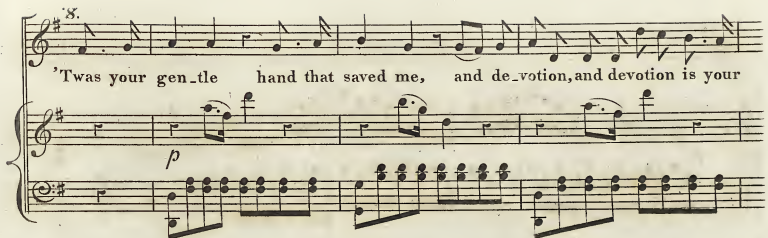
Second vocal entry. The melody continues with the lyrics: "will, How you feign'd to leave my cham-ber, yet in se-cret watch'd me". The piano accompaniment features a more active eighth-note pattern in the right hand.



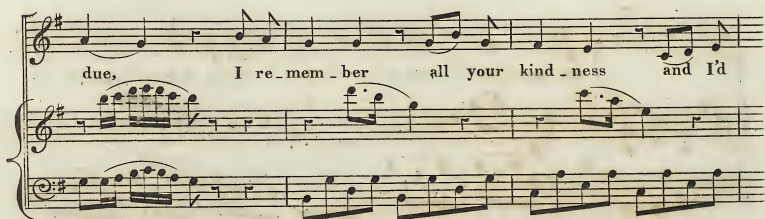
Third vocal entry. The melody concludes with the lyrics: "still: How you feign'd to leave my chamber, yet in se-cret watch'd me still:". The piano accompaniment ends with a final chord and a forte (*f*) dynamic marking.

8.
'Twas your gen-tle hand that saved me, and de-votion, and devotion is your

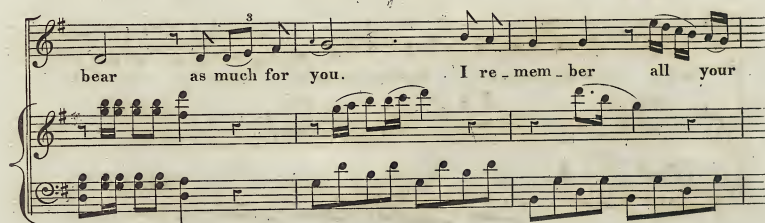
p



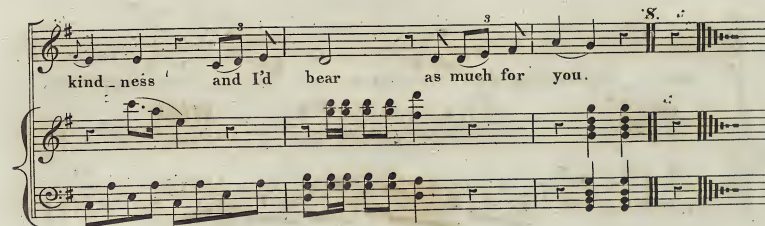
due, I re-mem-ber all your kind-ness and I'd



bear as much for you. I re-mem-ber all your



kind-ness and I'd bear as much for you.





Jy. 1834.



WE HAVE BEEN FRIENDS TOGETHER.



Ballad.

FROM

A SET OF TWELVE SONGS,

Dedicated to



The Countess of Jersey.

The Words by

THE HON^{BLE} M^{RS} NORTON.


The Music by

MISS A. COWELL.

Ent. at Sta. Hall.

Price 2/-

LONDON, PUBLISHED BY J. POWER, No 34, STRAND.

HUNTER.

WE HAVE BEEN FRIENDS TOGETHER.

Words by M.^{rs} Norton.

Music by Miss Augusta Cowell.

NOT TOO SLOW

VOICE

PIANO FORTE

We have been friends to-

- gether In sun - shine and in shade Since

first be-neath the ches-nut trees In in-fan-cy we play'd But

cold-ness dwells with in thy heart, A cloud is on thy brow We

have been friends to-ge- - -ther shall a light word part us now

We have been gay to--gether We have laugh'd at lit-tle

jests For the fount of hope was gush-----ing warm and

joyous in our breasts But laughter now hath.

fled thy lip And sul--len glooms thy brow We

have been gay to-ge-----ther, Shall a light word part us.

now

We have been sad. to--gether We have wept with bit-ter

tears O'er the grass green graves where moul-----der'd The.

hopes of ear - - - ly years The voi - ces which are

si - - lent there Would bid thee clear thy brow We

have been sad to - ge - - - - ther, Oh! what shall part us now.

f *ff*

MUSICAL COMPOSITIONS

OF

MRS. PRICE BLACKWOOD,

The HON. MRS. NORTON,

AND

MISS A. COWELL.

London :

PUBLISHED BY J. POWER, 34, STRAND,

A SET OF

TEN SONGS AND TWO DUETS,

DEDICATED TO

His Grace the Duke of Devonshire.

Price 15s., containing

They bid me forget thee
But thou !
O sing no more
The fairy bells

The Change
The Mother's Lament
Chacta's Lament for Atala
The Land I love

By-gone hours
I have left my quiet home
For the sake of those who are gone
To-morrow

A SET OF TWELVE SONGS,

DEDICATED TO

Lady Jersey.

Price 15s. containing

And have I lost thee
The merry lark
I am weary !
We have been friends together

I've taught my lips
Would I were with thee
The Exile
How sad it is

The lonely harp
I do not love thee
Ah ! 'tis not for a day, nor an hour !
Oh ! happy's the life

THE FOLLOWING SONGS ARE PUBLISHED SEPARATELY.

By-gone hours	2	0
Delia! (but thou!)	2	0
Fairy bells	2	0
I do not love thee	2	0
Merry lark	2	6
They bid me forget thee	2	0
We have been friends together	2	0

135 1/2 -
from 1/4 1/2 9d
1

IF IN THAT BREAST SO GOOD SO PURE,

Ballad.

COMPOSED

And respectfully Dedicated

(BY PERMISSION)

TO
Miss Jane Hamilton.

By
THEODORE GIUBILEI.

Printed at Sta. Hill.

Price 2^s

(LONDON.)

Printed & Sold for the Author

by Birchall & Co. 140. New Bond Street.

IF IN THAT BREAST SO GOOD SO PURE.

Ballad.

The Music by Theodore Gubitt?

ANDANTE GRAZIOSO.

VOICE.

PIANO.
FORTE.

dol.

pia

rall.

If in that breast so good so pure Com-pas-sion e-ver

ff *pia*

lov'd to dwell Pity the sor-rows I endure the cause I dare not

must not tell Pi - ty the sor - rows I en - dure The

cause I dare not must not tell The cause I must not
pp cres.

dare not tell The cause I must not dare not

Cadenza ad lib:

tell.

The grief that on my quiet preys That rends my heart that

checks my tongue I fear will last me all my days But

feel it will not last me long I fear will last me

all my days But feel it will not last me long I

fear will last me all my days But feel it will not

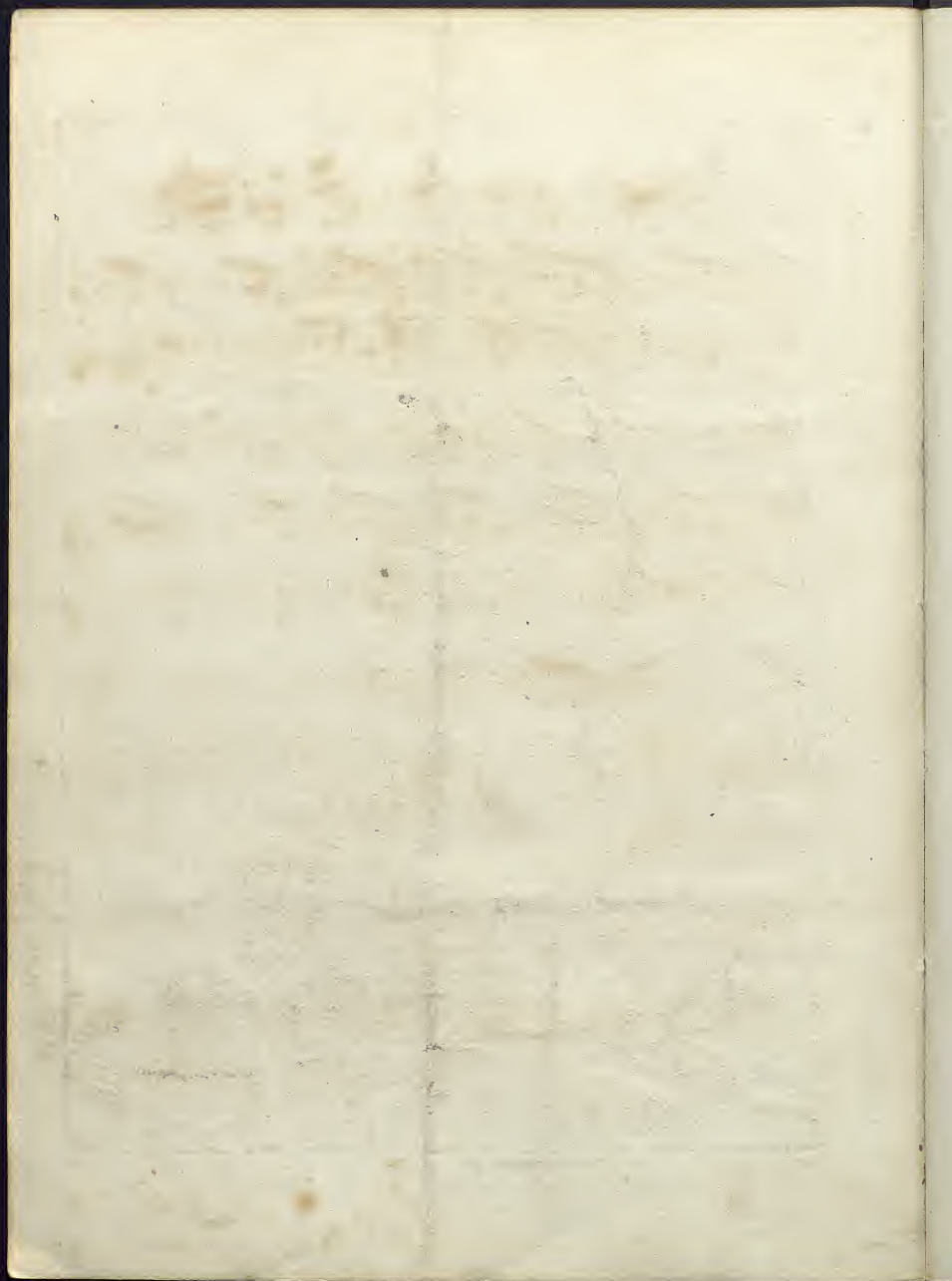
pia e cres:

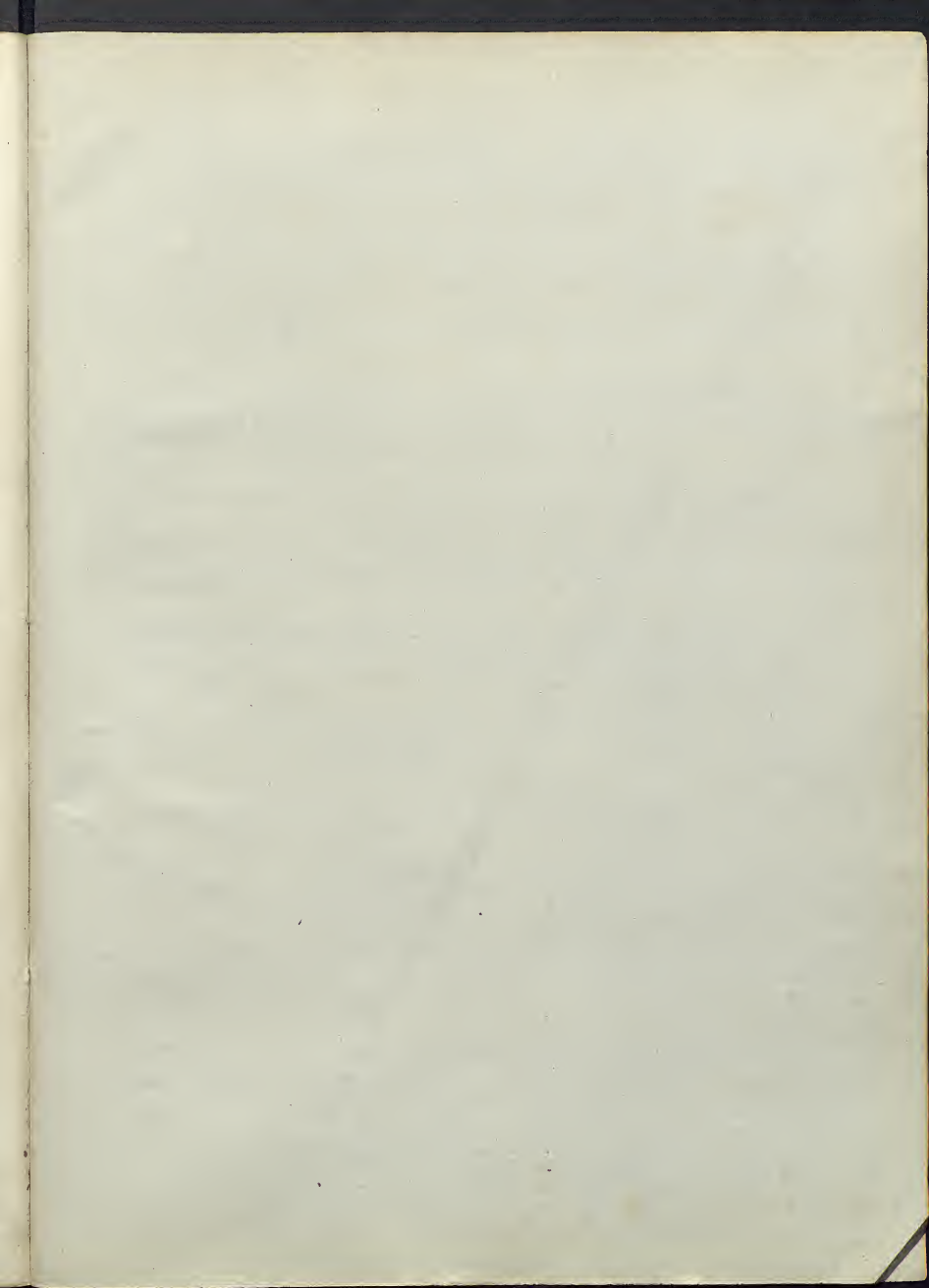
last me long.

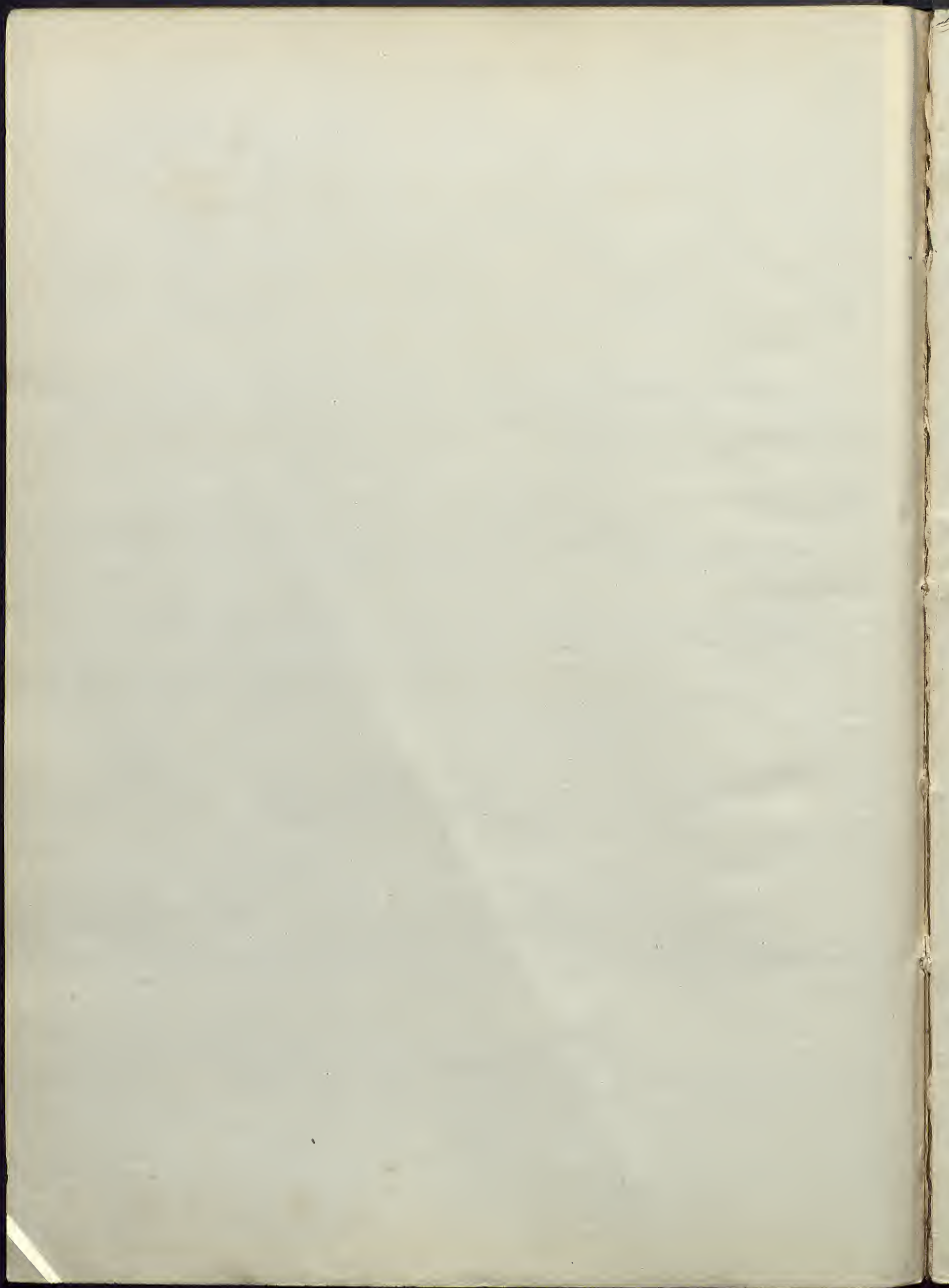
Cadenza ad lib: *rall:*

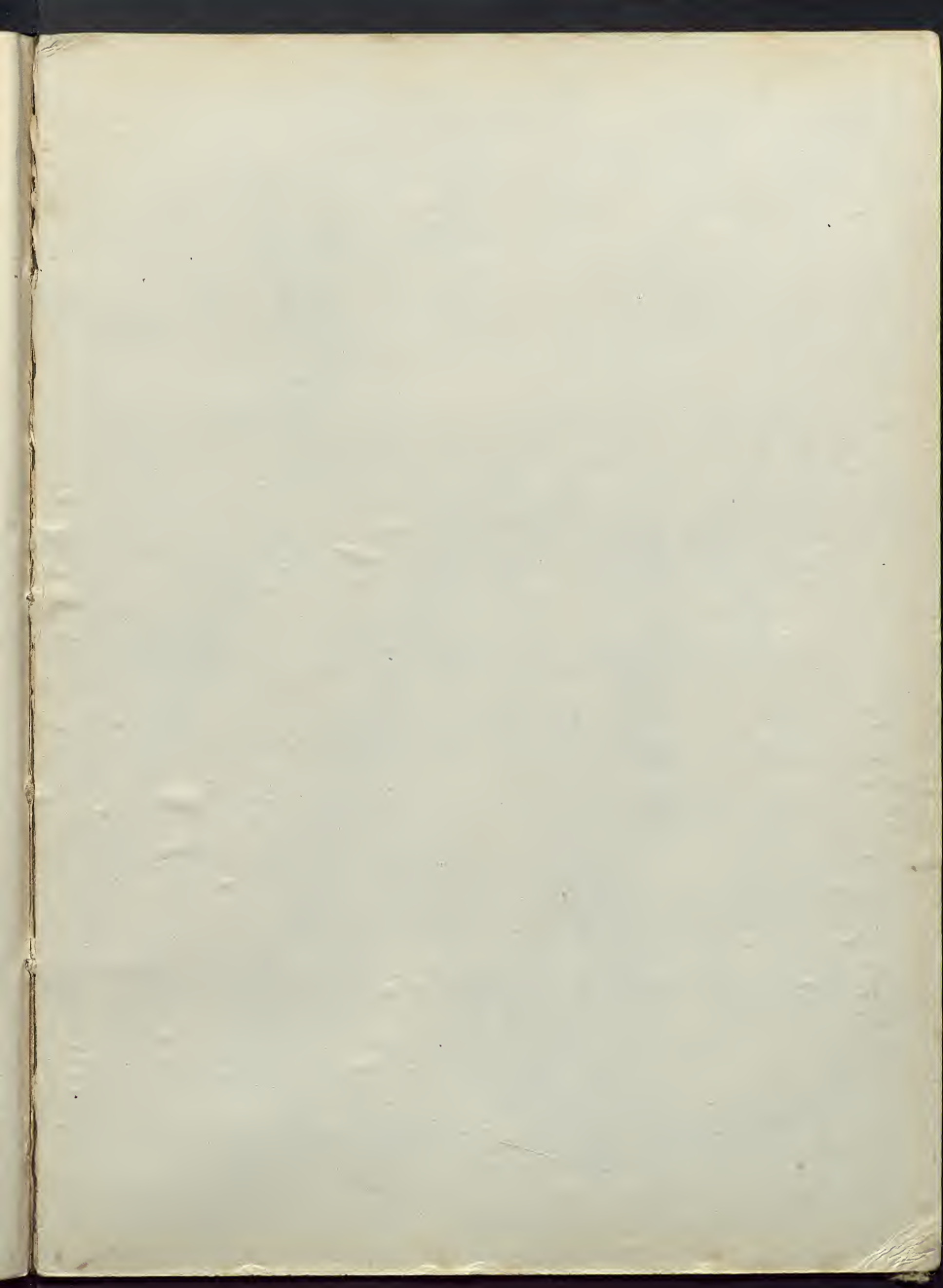
dolce *p*

dim: *ff*











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